

THE

Capitol

NEWS FROM
HOLLYWOOD

VOL. 3, NO. 9

SEPTEMBER, 1945

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STAN KENTON HITS THE TOP!

THE **Capitol**
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Edited by **Dave Dexter, Jr.**
Assoc. Editor: Lou Schurrer

pop-offs

Fort Jackson, S. C.

In France I saw for the first time your publication and it really hit home. I'm back in the States now on furlough and would like to remind you to continue sending it to me in the future. I'll soon be in the South Pacific on business.

T/4 **JACK HOWARD**
Hq. Co., 89th Mortar Bn.

Cuam.

I've just finished my first issue of The Cap which my chick sent me—definitely a solid little sheet! We have radios over here but it's all transcribed stuff. The dope we get on the bands is at least a month old. Keep sending it.

CPL. WILLIAM GLAND
52 Bomb. Sqd., 29th Group,
APO 334, San Francisco.

Italy.

... One thing is certain. Wherever there are G. I.'s, there are music lovers. Through your fine magazine the boys over here are able to follow the latest trends. Yes, we have disc jockeys over here, and they are kept pretty busy filling requests. Thank you!

CPL. HAL FRIEDMAN
2695 Tech. Supn. Regt.
APO 464, New York.

China.

Being from California, I find special interest in news of Stan Kenton. The Capitol was my favorite reading while I was in the States and now it is doubly enjoyable. Best wishes to you all at Capitol and good luck for a future of continued "really good" music.

LT. CHARLES SEXTON
1st Combat Cargo Sqd.
APO 210, New York.

Cleveland

I am particularly interested in the article by David Rose in your August issue. . . . I think he has definitely identified one of America's great needs, and I hope Mr. Rose will receive the support he deserves for his courageous suggestion.

G. J. WOODWORTH
Music Dept., Station WHK.



Dave Dexter's *surface noise*

BATting OUT one's first column is considerably easier than attempting a final one.

But that's the way with the music profession, and music itself.

It's a fast-moving little circle and the longer you're in it the faster it whirls. New faces enter. New styles of music, new ways of singing and playing, new ways of writing, plugging and recording them—all these shifting trends and experiments swing along at a hectic and accelerated tempo.

Some of us think that the music biz is Big Stuff today.

No doubt about it—several billions of dollars are expended annually for music in the United States alone.

But big as it is now, music is emphatically and consistently growing larger. Its greatest days are yet to come. The best songs, the best singers, the best bands, the best records, the best broadcasts and the best results are all in the future.

"Surface Noise" has humbly attempted to mirror and report this rise of music—the honest and unpretentious "popular" music of America—within this small space. The Capitol rag has tried, since it was launched nearly three years ago, to bring to music lovers and musicians themselves an unbiased and tersely written report of the music profession's sundry activities with heavy emphasis directed on the whys, whats and wherefores of the west coast's part in the puzzle. Many thousands of men and women in our armed forces overseas and in training camps have written their appreciation of our sending them plenty of copies of The Capitol every month, for free, with our blessings and gratitude for their military efforts.

Capitol Records bankrolled the idea of this mag. The bosses did not object to our steady praise of Ellington, Goodman, Basie, Shaw, Lunceford, Herman, Hampton and scores of other fine artists, all of whom make records for companies which compete with Capitol.

"Let the little ads at the bottom of the page get across Capitol's message," they said when first approached. "Try to issue an informative, accurate, respected monthly publication which all music lovers will want to read."

That's precisely what we've tried to do.

Next month's issue of The Capitol will contain no "Surface Noise" pillar. Someone else will be hustling around obtaining news, pictures, gossip and feature material for these pages. Our best wishes are extended to the capable successor whose product will, no doubt, provide a startling improvement.

And if readers of this tired and frequently droopy "Surface Noise" potpourri care to maintain personal contact in the months to come, the address is and will be 1417 North Bronson Avenue, Hollywood, 28, Calif.

Thanks again, and that's thirty from Dexter!

Kenton Crew Rides '45 Gravy Train

Hotel Penn Next, Then Palladium

STAN KENTON and his zooming "artistry in rhythm" orchestra move into the most prized hotel room in the nation this month—on Sept. 10—for four weeks with loads of airtime assured. The setting for Stan's brilliant music will be the Cafe Rouge of Hotel Pennsylvania in New York City.

Organized in June of 1941, the Kenton combination has thus achieved the absolute pinnacle. Only a few weeks ago the band played the N. Y. Paramount Theatre. And following the Hotel Pennsylvania engagement Stan and his gang—with Gene Howard and June Christy in charge of the vocals—will jump some 3500 miles westward to open at the Hollywood Palladium for a climactic eight-week run, broadcasting via CBS.

Plenty of Reasons for Success

Kenton's Palladium opening is set for Oct. 30. He follows Jan Savitt.

Unorthodox arrangements, which have influenced scores of lesser-known bands throughout the nation; top singers, Stan's own solo piano stylings and an unusually talented assemblage of sidemen are the factors behind the band's spectacular rise to top money brackets. In recent weeks the Kenton Capitol waxing of "Tampico" has boosted the band's stock to a new high.

How the Band Lines Up

Here is Kenton's personnel as it will appear at the Hotel Pennsy opening Sept. 10:

Al Anthony, Boots Mussulli, Bob Cooper, Sam Aleccia, Bob Gloga, saxes; Buddy Childers, Ray Wetzel, Russ Burger, Johnny Anderson, Bob Lymperis, trumpets; Freddie Zito, Milt Kabak, Jimmy Simms, Bart Varsalona, trombones; Stan Kenton, piano; Bob Ahern, guitar; Ed Szafranski, bass; Bob Varney, drums.

Nichols' Pennies Fly To Oklahoma Base

Red Nichols and his Pennies will interrupt their record-smashing run at Hollywood's Morocco Club to fly to the naval base at Norman, Okla., for a one-week engagement starting Sept. 9. Wynne Fair goes as vocalist with Herb Haymer, Heinie Beau, Paul Leu, Thurman Teague and Rollie Culver filling out the band. The Pennies return to the Morocco about Sept. 17, where they are signed to play for a year.



JUST FOR KICKS, Johnny Mercer has been serving as a voluntary master of ceremonies on the famous Armed Forces Radio Service program "Mail Call" which is transcribed weekly in Hollywood and shortwaved, on many channels and also via transcription, to millions of American fighting men overseas as well as to those still busy in occupied countries of Europe. Other noted stars of Hollywood assist Johnny. In his spare time, Mercer serves as Capitol Records' president, recording star, talent scout and songwriter, his latest score, with Harry Warren, being for MGM's "Belle of New York."

—AFRS Photo.

New L. A. Ballroom to Unshutter Soon With Theatre Tie-Up

Although no name has, as yet, been selected for the new ballroom which Sherrill Corwin soon will erect at Whittier and Atlantic in Los Angeles, plans are being made for an opening about Jan. 1 with one of the top bands on hand for Southern California dancers.

Corwin, a veteran showman who manages the L. A. Orpheum Theatre and who is regarded as one of the shrewdest buyers of talent in the business, has taken over a monstrous bowling alley, ideally located, which now is being converted into a terp palace. Corwin hopes that Woody Herman will be available to unshutter the spot but contracts haven't been signed.

Obviously designed with an eye toward offering the Hollywood Palladium competition, the new ballroom has an advantage—under Corwin's guidance—asmuch as bands can sign contracts to play both the Orpheum and a location at the ballroom. With airtime assured,

the bait will be tempting enough to attract the finest dance bands in the land. Corwin also will pay top money, he said.

Small combos such as the King Cole Trio, Louie Jordan and Phil Moore will be used for intermission groups, according to plans now being formulated.

Old Gold Grabs Voice

Frank Sinatra begins a new radio series on CBS in September with Old Gold cigs as the sponsor.

Adlam New Net Chief

Buzz Adlam, former Horace Heidt arranger, is the new musical director of the American network in Hollywood.

off the cuff

Top Stars on New Disney Film Track

Walt Disney's film factory is up to its ears, figuratively speaking, creating its latest full-length cartoon which features Benny Goodman's music and other nationally popular artists on the soundtrack. A far cry from the 1937 "Snow White" film which inaugurated a new era for cartoon productions, this newest undertaking by the Disney staff will be entitled "Make Mine Music" and will be released to theatres not before March, 1946.

In addition to the Goodman orchestra and sextet Dinah Shore, the Andrews Sisters, Nelson Eddy, Sterling Holloway and the King's Men—heard on the Fibber McGee show—also will perform for the soundtrack only.

A studio spokesman told The Capitol that all the cartoon characters appearing in "Make Mine Music" would be new. Donald Duck and other Disney creations are being forsaken for fresher, more modern characterizations in this newest epic.

Goodman's two units play "All the Cats Join In" and "After You've Gone." The completed film will run about 75 minutes.

Weston Ork Set on CBS

When the Joan Davis program returns to the airwaves via CBS on Sept. 3, the man waving the baton and serving as musical director will be Paul Weston, who also is noted as Capitol's musical director.

Andy Russell, recently returned from an eastern theatre tour, will be the featured vocalist on the program, balancing Miss Davis' humor.

Weston last year served as bandmaster on the Johnny Mercer "Music Shop" show on NBC. His orchestra will be comprised, again, of topflight studio musicians. Swan Soap sponsors.

Orpheum Next For Louis Armstrong Ork

Louis Armstrong will follow his current Trianon Ballroom engagement with a week at the Orpheum Theatre in L. A. starting Sept. 11. Satchmo' and his musicians pulled into town last month and have been breaking things up at the Southgate dancery.

Miss Jug Head Turns to Songwriting Or How to Land On Hit Parade

By HELEN BLISS

IN ANSWER to absolutely no requests at all, I would like to set down a few debatable points which will undoubtedly prove completely unvaluable to up and coming young songwriters happening to get stuck on this page. Anyone found considering my remarks authoritative should be approached with caution, or preferably left alone. These are merely facts garnered from the experience of one first person singular.

Every Third Person Tries

In the first place, leading characters in Vine Street's Tin Pan Alley have long said, "tap every third person in the world and you'll find a songwriter." (They neglect to say what the other two are. Probably song pluggers.) No other profession can make that statement, or would want to if it could thrash through the pile of manuscripts received daily from Alaska, South Africa, China and Painesville by publishers, recording companies and one horse radio stations in Death Valley.

The question follows, why the universal delusion that we are all Gershwins and Mercers at heart? This will not be answered satisfactorily here as your jug-headed friend doesn't have any gold-plated reasons handy. If urged to make a lame stab at one or three, however, my first choice would be that at some time in everyone's life a song seems to be the only way to get a particular something off the chest. The trouble with most of the stuff coming out of this mill is that measured by the stream lines of a hit tune, they're apt to be cousy. Emotion released thusly without the discipline of a craftsman's ear, is usually heavily seasoned with ham. Second place I give to Glory. Though publishers in 1902 were probably just as plagued with would-be talent, the advent of radio has further enhanced the thrill of having a song published. There's something unspeakably wonderful in hearing "your very own song" come out of a loudspeaker.

You Can't Fool the Old Man!

Being stupidly uncommercial, I offer Money as a poor third. I think most amateur writers will agree with me, at least as concerns their first song. They figure they'll get tough later. Chances are, though, if they have what it takes they won't have to.

And here comes one of the first hurdles. The Achilles heel of a large per-

centage of embryo songwriters is that they can't or won't take criticism. Granted, some of it is hard to swallow, particularly if you're a moderately well-trained musician. In that case you're liable to know quite a bit more about what is good music and what isn't than the publisher. A few moments musing, however, should tell you that this is secondary knowledge, and if you want to market your songs you'd better listen to the wise old man. He's not interested in good music as such. He's in business to sell Joe Public the music Joe wants to hear, and though seven-league strides have been made in the last ten years in raising the standard of popular music, Joe still buys like crazy the music he can hum ten seconds after he has first heard it. Considering the additional fact that the wise old man must first invest some \$25,000 toward a song's exploitation, his peculiar preoccupation with the saleability of his product is not strange. It follows, don't go ripping up to see him with a portfolio of near-symphonic themes. You're wasting everyone's time, including your own. Either don't write them, or apply for a Guggenheim Fellowship.

How About Your Title?

All right — so you've got a simple, memorable tune, preferably with a faintly distinctive twist. Now what? Shall you take it up to Smiley Super Songs, Inc.? My quick rejoinder is—has it got a lyric? Lyric? Oh—you mean words? Oh—those. Well, gee, can't anybody write the words? Right here you look bored while I burst into tears. No—anybody can't write the words. Statistics show that more tunewriters who think they can "write the words" have been murdered by more publishers than anybody. The actual ratio is about 10 top tunesmiths to 1 first class lyricist. Tune-

writer—it's going to be mighty tough, but get yourself a real, honest-to-God, knocked-out lyric before you see the old man. If you go up without one he'll tell you to get one before he'll listen to anything, and if you go up with a bum one, he'll tell you that, too. A good, short, punchy title is an absolute necessity. Put it as near to the opening strain as the melody will permit. Titles, and where they're placed, according to no less an authority than Major Glenn Miller, represent about 80 percent of the commercial value of a tune. Besides, with a good lead-off line, nine times out of ten the rest of the words will follow like sheep jumping over a stile.

All of the above presupposes that you're either in New York, Chicago or Hollywood. If you're not, pick your spot and go there. DON'T TRY TO SELL YOUR SONGS BY CORRESPONDENCE. They'll either get no attention at all from reputable publishers, or too much (for a fee of, say \$100 or so) from small racket operators who will take unknowing writers at the drop of a copyright in the Library of Congress.

First Hundred Songs Are Hardest

After you get to New York, Chicago or Hollywood, if you're not blessed with an independent income, get a job—any kind that will keep your shoes in repair, the shine off your pants, and/or skirt and the rest of you from jumping off of high places. You'll get a tough workout before you see your first royalty check.

Also remember, one song doesn't make the songwriter. You may write several hundred before anyone but your friends will concede your talent. As a matter of fact, if you can resist it, don't even tell your friends you ever dreamed of writing a song unless they know songs and the song business. Friends have a kind but cruel way of immediately classing you as a sort of local genius which may take you the rest of your life to discount.

In a few easy generalities, that's almost it. Except that you'll also need a generous load of luck. If I've discouraged you, I have accomplished a certain ulterior motive. If not—I hope you make a million on your first song.



SONG-SELLERS who get their big test this month with Stan Kenton's *ork* at New York's Hotel Pennsylvania include Gene Howard and June Christy. Gene's big baritone voice and June's jumping vibrato are heard on all the band's vocals. Miss Christy scored a boffo success on her very first record, "Tampico," which she made for Capitol with the Kenton Kombo. Howard writes many of the band's best arrangements.

Only Baritones Heard On New 'Swoon' Show

A radio show which depends on records exclusively—and only male vocals, at that—teed off last month over KECA with Peter Potter as emcee. "Symposium of Swoon" is slanted at bobby-soxers, who are given a chance to win disc albums. Show is heard every Saturday at 7:30 p. m.

Barry Ulanov, editor of Metronome magazine, back to N. Y. after three-week stay digging talent and pounding copy.

Vic Dickenson recovering from critical pneumonia siege. He's the great trombonist with Eddie Heywood's band.

Bill (KFWB) Kelso up and married Miss Eugenie Stamm and has just returned from an August honeymoon.

Al Killian, high-note trumpeter, rejoined Charlie Barnet's band.

Alan Courtney, New York (WOV) jockey, returned east after taking over Ira Cook's Lucky Lager show here while Cook vacationed.

Irving Berlin back to Broadway after his film "Blue Skies" was wound up at Paramount.

Karl George, Basie trumpeter, preparing a studio of his own here and will work studios, too, as free-lancer.

Dale Evans will sing in her 15th Roy Rogers film for Republic "Along the Navajo Trail."

Karl Sands hustling about shaping up his special music section of The Hollywood Reporter annual, loaded with news of musicians.

Johnny Mercer prepping a new fall radio show.

Everyone in town is vacationing, chiefly at nearby beaches and mountains.

Betty Hutton

with PAUL WESTON AND HIS ORCHESTRA

'What Do You Want To Make Those Eyes At Me For?'
From Paramount's "Incendiary Blonde"

'Do'in' it The Hard Way'
From Paramount's "Duffy's Tavern"

JOHNNIE JOHNSTON

'WAIT AND SEE'
From MGM's "The Heavly Girls"

'AUTUMN SERENADE'

ORCHESTRA CONDUCTED BY CARL KRESS

Cole Trio Bags Hot 15G's for Spot in New U.A. Film musical

The King Cole Trio will this month swing into the most hectic theatre tour of its career. With Nat Cole singing and pounding the Steinway, accompanied by Oscar Moore's guitar and Johnny Miller's bass, the group will move from its current engagement at the Regal Theatre in Chicago to the Palace in Columbus on Sept. 10.

From Columbus, the Cole tour shapes up like this:

Sept. 13—Palace Theatre, Cleveland.
Sept. 21—Apollo Theatre, New York.
(For Two Weeks)
Oct. 12—Metropolitan Theatre, Providence.
Oct. 18—RKO Theatre, Boston.
Oct. 26—State Theatre, Hartford.
Nov. 1—Adams Theatre, Newark.
Nov. 9—Earle Theatre, Philadelphia.
Nov. 22—Royal Theatre, Baltimore.

Additional bookings now are being set for the trio, which is being given superb orchestral support on the tour by Andy Kirk's famed "Clouds of Joy" aggregation.

The trio's newest record, "I Tho't You Ought to Know," is meanwhile proving as big a seller as Cole's previous releases.

\$15,000 For Two Songs in Film

Cole and his two cohorts were signed for a United Artists motion picture in late August, "Breakfast in Hollywood," which will star Tom Breneman of radio renown. The trio was paid \$15,000 cash to perform two songs in the flicker. Moore, rated as one of the all-time greats of the guitars, took several days off before leaving the west coast in order to remedy a physical condition via the operating table.

A last-minute booking puts the trio into New York's swank Copacabana in late November, the first smart "east side" booking for the group under Carlos Castel's management. Frequent military camp appearances are also slated for Nat, Oscar and Johnny through the coming months.



THEY CALL her "Vonnice," but most fans know her better as Yvonne King of the singing King Sisters. Her newest radio show, from Hollywood, is aired Saturday nights via the American network with her husband Buddy Cole leading the band. Aside from this extracurricular activity, blonde Yvonne sings lead with the Kings on radio, recording and theatre assignments.

Spike in Film, Too

Spike Jones and his City Slickers also will be seen, along with Andy Russell and the King Cole Trio, in the movie "Breakfast in Hollywood" which stars Tom Breneman. The film is now in production and will feature music heavily.

Meet the Jockey!

BOB HORN entertains a vast and loyal audience every night on his "C'mon and Dance" program over Philly's WIP.

Keeping his chatter to a minimum, and allowing the records themselves to provide kicks, Bob's efforts make this key Mutual net station one of the most popular in the east. A former student of Valley Forge Military Academy and Michigan University, he weighs 165 pounds, has brown eyes and black hair. What's more, chicks, Bob's still single!



New Miller Ork Due at The Trianon

California's newest entry in the band sweepstakes, Eddie Miller's combo, makes its first big bid for national honors on Sept. 11 when it opens at the Trianon Ballroom in nearby Southgate for a four-week engagement.

Miller, a noted tenor saxist with a New Orleans background, last month played two weeks at Jantzen Beach in Portland. He also dissolved his managerial agreement with Bill Burton and the Wm. Morris agency, and MCA is now booking him.

The band which will open at Trianon, on the outskirts of L. A., will shape up with Chuck Mackey, Lyle Grote, Johnny Napton, trumpets; Floyd O'Brien, Bob Neff, Ed Moniga, trombones; Doc Rando, Bob Kuhn, Mel Bosserman, Emory Hammer and Max Walters, reeds; Nappy LaMare, guitar; Bob Morrison, drums; Lloyd Springer, bass; Ted Repay, piano, and Penny Parker, vocals.

The leader, as well as LaMare and Rando, became prominent with the old Bob Crosby band. It is entirely likely, Miller said, that his new group will go to N. Y. in October.

Eddie follows Louis Armstrong on the Trianon stand.

Wingy Off to Frisco

Wingy Manone took his trumpet and five sidemen to San Francisco in early August for an eight-week engagement in the Bay City area.

'History of Jazz' Albums Boffo Click

Another Ready In September

By LOU SCHURRER

JACK TEAGARDEN'S Chicagoans, with Joe Sullivan, Dave Matthews, Art Shapiro, Zutty Singleton and other stars. . . .

Red Nichols' Pennies, featuring Floyd O'Brien, Heinie Beau, Frankie Carlson, Don Lodice and more. . . .

Paul Whiteman's original orchestra, Ferde Grofe at the piano. . . .

Sonny Greer's band, in which Barney Bigard, Taft Jordan, Otto Hardwick, Freddie Guy, Red Callender and even more "immortals" perform brilliantly. . . .

Jay McShann, his scintillating piano, Julia Lee, Walter Page, Baby Lovett and equally-popular Kansas City musicians. All these are heard in Vol. 2 of Capitol's "The History of Jazz" series which will be released, in album form, in September throughout the U. S.

Vol. I Released in August

The first of this series was released in August. There will be 40 great sides in all, broken down into four individual albums depicting the birth, growth and present standing of American jazz music from its early days in New Orleans to the place it holds today.

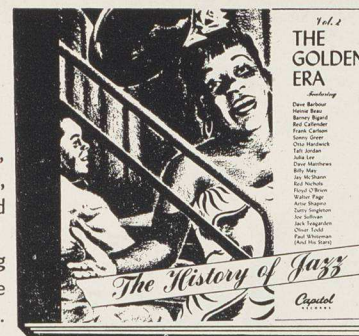
"The finest jazz series ever produced by a major recording company," declared George Hoefer, noted Down Beat columnist. Barry Ulanov of Metronome asserted the series was "one of the most laudable ever attempted—a great boost for jazz." Jess Carlin of Orchestra World, in the September issue, rated the four "History of Jazz" albums as "the best thing that ever happened in the jazz field."

Vol. 3 Due in October

Vol. 1, which carries the subtitle of "The Solid South," presented such artists as Leadbelly, Zutty Singleton, Barney Bigard, Wingy Manone, Eddie Miller, Nappy LaMare, Matty Matlock, Stan Wrightsman, Ray Bauduc, Eddie Garland, Bud Scott, Fred Washington, Irvin Verret and others, including a vocal by Johnny Mercer on "Tailgate Ramble."

Vol. 2, to become available this month, depicts the music of the 1920-29 "Golden Era" of jazz with Teagarden, Greer, Nichols, Whiteman and McShann as leaders. There are ten sides in each album.

Vol. 3 of "The History of Jazz" series



FRONT COVER of Vol. 2 of Capitol's great "History of Jazz" album series, shown here, typifies the blues singers of the Golden Era of the 1920s. Forty sides, four albums in all, make up the "History of Jazz" collection. Vol. 1 was released in August, Vol. 2 is available this month, and Vols. 3 and 4 will hit dealers coast to coast in October and November. George Hoefer of Down Beat rates the project as "the finest jazz series ever produced by a major recording company."

will be available in October, according to Capitol's national sales manager, Floyd A. Bittaker. This package, portraying the "swing" music of the 1930s with emphasis on small "hot" combinations, comprises ten additional sides featuring Rex Stewart's Big Eight with Lawrence Brown, Harry Carney, Al Sears and others; T-Bone Walker, blues singer, accompanied by Freddie Slack; Al Casey's Sextet featuring Willie Smith and Horace Henderson; Big Sid Catlett's band with Joe Guy, Illinois Jacquet, Bumps Myers and John Simmons, and Dave Dexter's International Jazzmen—an all-star aggregation comprised of Benny Carter, Coleman Hawkins, Nat (King) Cole, Oscar Moore, Bill Coleman, John Kirby, Buster Bailey and Max Roach with Kay Starr as vocalist.

Modern Music Featured Also

The final volume of the series will be released by Capitol in November. Subtitled "This Modern Age," the jazz of 1945 will be presented on ten sparkling

sides by the King Cole Trio, Billy Butterfield's band, Bobby Sherwood, Eddie Miller's full-sized Dixie combo, Stan Kenton, Coleman Hawkins' Sextet featuring Vic Dickenson and Allan Reuss and finally, Benny Carter's ork starring Bumps Myers and J. J. Johnson.

Obstacles Overcome All the Way

Dave Dexter conceived the plan for the comprehensive, authoritative series of 40 sides and for nearly three years spent his time selecting, organizing and supervising musicians for the finished records. A smart, informative booklet by Dexter accompanies each album. Already many schools are utilizing Vol. 1 of "The History of Jazz" in music classes and libraries.

Even without the services of such immortals as Ellington, Armstrong and Goodman—who were obviously unavailable because of other contractual obligations—the series offers a surprisingly well-rounded and accurate view of the progress jazz has made within 50 years. Dexter overcame one obstacle after another assembling the 40 masters, and musicians are crediting his patience and knowledge with much of the success of the undertaking.

Photographs of all the participating artists are included in each album. Handsome drawings distinguish the four album covers, from the talented pen of young George Booth.

Never before in recording history perhaps, has there been attempted an accurate, honest, complete review of the entire history of a vigorous American music. The sides contained in the four albums are all new and have never before been released.

More Than 100 Jazzmen Take Part

All told, more than 100 internationally famous jazzmen take part. The tremendous upsurge in interest in "le hot" since the war began has been a phenomenon of the recording industry, and many believe that Yank fighting men overseas are chiefly responsible for the renaissance. Capitol intends to lay it on—but heavy—and devote considerable of its pressing facilities to production of "The History of Jazz" albums in response to consistent demands.

The stuff is here. Come dig it.





OFF TO eastern engagements, including theatres and a run at New York's Copacabana, Nat (King) Cole and his trio are set to open at the Cleveland Palace Sept. 13. This is Nat's newest photo, made on his last disc date for Capitol.



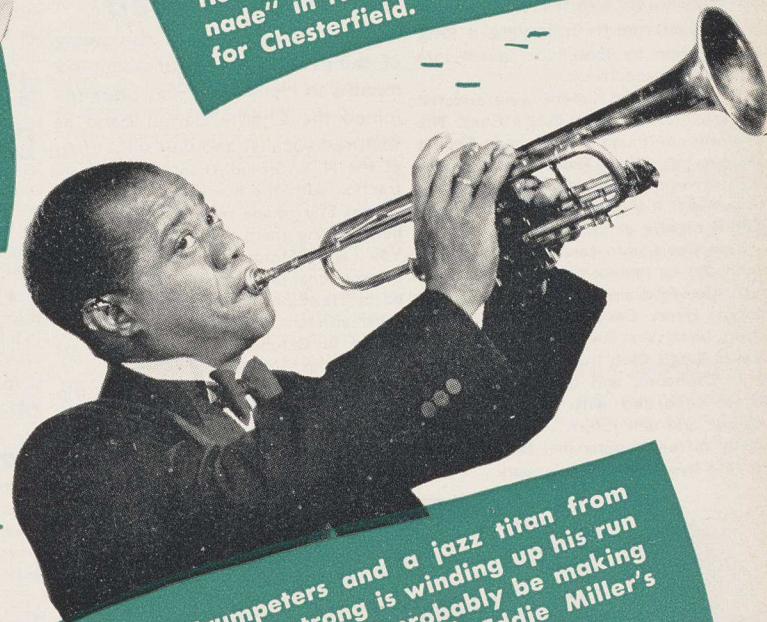
RECOVERING from his recent critical illness, Buddy DeSylva takes over at the Steinway on the set of "Stork Club" in which Andy Russell and Betty Hutton are featured. The picture on will be released. It's DeSylva's first indie production.



GOOD MEDICINE, any way you look at it, is this pose by Ella Mae Morse, who in recent weeks has been hopping up and down the west coast playing theaters and other engagements with top bands. Yes, and recording, too.



PLATINUM hair, silver pipes . . . Johnnie Johnston will soon return to Hollywood to star in a forthcoming MGM musical with Jimmie Durante and June Allyson. Here he's shown waxing "Autumn Serenade" in N. Y. He's also heard on NBC for Chesterfield.



KING of the trumpeters and a jazz titan from 'way back, Louis Armstrong is winding up his run at the Trianon here and will probably be making a picture before returning east. Eddie Miller's band opens at the Trianon on Sept. 11.



Ed Heywood Beats L. A. Gage Rap, Hires New Men

Eddie Heywood was freed of a charge of possession of narcotics but his bassist, John Simmons, drew a 90-day sentence in the L. A. County jail last month following a long investigation by local vice squads into local nitery conditions.

Heywood and Simmons were arrested in early June at Billy Berg's Club. The case was continued several times. Charlie Mingus has taken the bass spot with the Heywood band and the band continues on the job, broadcasting over KFWB nightly at midnight.

Lem Davis, alto saxist, is out of the band and no replacement, as yet, is definite. Heywood also hired a second trombonist, Henry Coker, to alternate tram solos with Vic Dickenson. Heywood leaves Berg's Club this month, plays the L. A. Orpheum, and then returns east. Eddie recorded with Bing Crosby in August and will return to N. Y. with a vastly different personnel than the one he left there with last January.

BACK IN CIVVIES after nearly three years in the army, Dave Rose drops in on Les Brown at the Hollywood Palladium with blonde June Haver, 20th-Fox beauty, on his arm. Brown's band gives way to Jan Savitt's on Sept. 11.

Kay Starr East With 'Mad Mab'

Eager to get back in the swing of things after a stay of about six months in Hollywood, Kay Starr re-joined the Charlie Barnet band as featured vocalist and will soon open at the N. Y. Strand Theatre as top attraction with the Mad Mab's crew.

Miss Starr made several records while here, among them "If I Could Be With You" and "Stormy Weather" with the International Jazzmen, for Capitol, headed by Hawkins, Carter, Cole, Kirby and other all-stars. One of these will be released in October in the "History of Jazz" series. Vol. 3.

Barnet no longer contemplates a trip overseas via the USO inasmuch as a dozen of his musicians failed to pass physical exams for a trip previously scheduled.

PAUL WESTON AND HIS ORCHESTRA
with **MARGARET WHITING**

'How Deep Is The Ocean'
From Paramount's 'Blue Skies'

'It Might As Well Be Spring'
From 20th-Century Fox's 'State Fair'

Capitol RECORD 214

New Film, Radio Show For Russell

This will be Andy Russell's busy month. Just back from a theatre tour of the east, Andy has been chosen by Producer Robert Golden for a role in "Tom Breneman's Breakfast in Hollywood" picture now in production and also featuring the King Cole Trio. United Artists will release it.

Andy, who will sing two tunes in the film, was loaned out by B. G. (Buddy) DeSylva, who has Russell's picture services under personal contract. Andy just completed "Stork Club" for DeSylva, who will release it via Paramount. The singer also starts his new radio show this month with Joan Davis.

Stacy New Editor Of The Capitol

Frank Stacy becomes editor of The Capitol with the next (October) issue, replacing Dave Dexter, Jr. Stacy is prominent in music circles as N. Y. editor of Down Beat. He will make his new headquarters in H'wood.

Dexter already has begun an indefinite leave of absence and will free-lance as a writer. He now is in N. Y.

47 Musicians in Dave Rose's Ork

Dave Rose has resumed his activities as a maestro, after nearly three years in the army. The British-born conductor has been recording and doing radio work with a 47-piece orchestra, twice the size of his pre-war group which produced such classics as "Our Waltz," "Holiday For Strings" and many others. He's also being linked, romantically, with blonde June Haver. Rose recently was divorced by Judy Garland.

Hollywood Bowl Folds

The 24th season of Hollywood Bowl's "Symphonies Under the Stars" was to have ended Sept. 2 with Leopold Stokowski conducting and Isaac Stern, violinist, appearing as soloist.

Ted Lenz Moves Here

Popular Sanfran disc jockey Ted Lenz has moved to H'wood and will launch a new series of record shows here this month. One of his stanzas will be carried by KMTR.

Film Music Better Year by Year

Technique Shows Vast Improvement

By **FRANZ WAXMAN**
Warner Brothers Studio

THE MUSIC of the motion picture is showing constant improvement in quality.

The work of composers in this field during the past decade has brought about great refinement of techniques of writing music which provides to the audience a greater enjoyment and understanding of screen stories. Yet, the knowing composer of motion picture music always realizes that his work is severely limited and restricted to the direction and speed of action of the stories for which he is writing. He cannot share the freedom of the composer of concert hall music—the freedom of form and development.

No Time to Develop Theme

Suppose that a composer of screen music is asked to provide exactly 72 seconds of music for a love scene. He invents a melodic theme and sets to work on its development. Just about the time he gets into the middle of some really interesting composition the action shifts to sea and his tender music is rudely interrupted by a fog horn or a ship's whistle. Then he must return to the beginning and shape and trim his material according to the time pattern. He is very fortunate, indeed, if the length of the scene is not changed several times during production, thus requiring his music to have rubber band flexibility.

Because screen music must always follow the rhythm of action of the story, it is doubtful whether much music written for the movies will command serious attention and interest when performed apart from the picture. It simply lacks the continuity and logical development of music written for the concert hall. Movie music that is to be given concert performance requires a complete rearrangement of its conception and form.

Many Moods to Consider

The immediate establishment of a particular mood is one of the most important functions of motion picture music. This usually can be done most effectively through expert orchestration and scoring rather than through melodic and harmonic development. The same melodic statement may serve many moods through a variety of orchestration and treatment.

These and many other matters of tech-



FRANZ WAXMAN, who rates with the best of today's screen composers, has produced original scores for many of Warner Brothers' greatest productions. An American citizen since 1940, he was born in Germany, performed as a concert pianist at 13, and at one time served as head of Universal's music department. His views on music are presented in the adjacent columns.

music culture. As it improves in content and technique, so does the taste and appreciation of the American public grow and improve, and in a subtle and unconscious manner that holds promise of true growth and improvement.

Tremendous Progress Made

A few minutes of listening to the music of one of the early sound movies and a comparison of it with the music of recent pictures will quickly demonstrate the great advances which have been made in the music of the motion pictures. This improvement will continue.

Horace Henderson Fronts New Band In L. A. Area

Horace Henderson made a surprise comeback last month as a maestro, shaping together a new band which will be featured on the Plantation Club's bandstand until Count Basie's Sept. 5 opening.

Henderson, who last year toured the nation with Lena Horne, and whose musical background goes back to the days of the roaring twenties in Chicago, fronts the new aggregation from the piano. Reg Marshall is booking him.

After closing this month at the Plantation, Henderson will take to the road on Sept. 6. He's a younger brother of Fletcher Henderson.

Canneries Attention; Lombardo Band Here

Guy Lombardo and his band arrived in H'wood in August for radio casts and a possible picture at MGM. It's the first appearance of the group on the west coast in years.

DeVol Batons Simms

Frank DeVol is the new conductor on the Ginny Simms airshow. He succeeds Cookie Fairchild.



'I'M A SHY GUY'

'I THO'T YOU OUGHT TO KNOW'

Vocals by **KING COLE**

Capitol RECORD CAP. 208

Opera Here Starts Oct. 29 With Wagner

The ninth annual trek southward of the San Francisco Opera company this fall will bring the company here for a two-week visit, instead of its usual one-week stay.

Opening Oct. 29 at the Shrine Auditorium with "Tristan and Isolde," the first week's repertoire will include "The Barber of Seville," "Salome" on the same program with "L'Heure Espagnole," "Boris Godounov," "Die Walkure" and "Lucia di Lammermoor."

Operas during the second week will be "Aida," "Rigoletto," "Carmen" and "La Boheme." The company will go to Pasadena for two presentations this year.

Artists tentatively engaged include Lily Pons, Helen Traubel, Lauritz Melchior, Ezio Pinza, Stella Roman, Rise Stevens, Jan Pearce, Frederick Jagel, Salvatore Baccalonni, Vivian Della Chiesa and Raoul Jobin.

Conductors include William Steinberg, George Sebastian, Pietro Cimara and Gaetano Merola, general director of the company.

Savitt's Family Makes Home Here

The "advance guard" of the Jan Savitt band arrived in L. A. in mid-August in preparation for Savitt's coming Palladium engagement starting this month.

Jan's wife Barbara and their two children found a home here and will make their permanent residence in Los Angeles. Jan is on the road until he hits the Pally.

Willson on the Air

Meredith Willson, recently discharged from the army, takes over the musical chores on the Burns & Allen program for the fall season. He's also on MGM's staff.



SKIP FARRELL is his name, and he's rated the number one baritone in the Chicago area. Featured on the Wayne King air commercial, he also has his own programs locally in the Windy City. Then, too, he's just made his debut as a recording artist, crooning "Love Letters" and "Homesick, That's All" on a new Capitol etching with the Dinning Sisters and Jerry Vaughn's band.

Metro Awaiting Johnston Return

Johnnie Johnston returns to the west coast within a few weeks to make his first picture at the MGM studios in Culver City.

The singer, his hair now a dazzling platinum, has been substituting for Perry Como on the "Chesterfield Supper Club" program on NBC nightly from N. Y. Johnnie appeared in several Paramount films several seasons back and has won new success during his N. Y. stay of a year.

Tommy Dorsey Treks From West to East

Tommy Dorsey's band has left the west coast to play engagements in the east. The band returned to L. A. in June and stayed only three months in this territory. TD's band no longer is under contract to MGM for films.



BIG JOE Turner, the one-time bartender who became the world's greatest blues singer with the help of pianist Pete Johnson, last month opened his own "Blue Room" in downtown Los Angeles and is now playing host to diners. Specializing in Chicken and hot biscuits, Kansas City style, Joe frequently shouts a song to keep things moving inside his emporium. Plenty of music fans are flocking there for late snacks.

Miguelito Valdes opened at the Club Brazil at 911 Broadway. It's a spot which specializes in Afro-Cuban music. Chavala Duran, who recently arrived here from Brazil, is an added attraction.

Patty Powers chirping with George Auld's orchestra.

Teddy Walters, who recently left Jim Dorsey, around town talking about forming a band of his own.

Lil Randolph sings the blues and risque special material at the Swanee Inn. Zutty Singleton's drums are still the big attraction, however.

Vivien Dandridge, sister of Dorothy, vocaling at Billy Berg's where Eddie Heywood's crew still holds.

David Street was divorced by his wife, Mary, a former model, when she testified before Judge Harry Archbald that he failed to provide a home for her and their son. They were married Sept. 8, 1942. She won custody of the baby and \$80 monthly support money.

Bing Crosby recorded Peggy Lee's composition, "You Was Right, Baby," with the Eddie Heywood combo. Peggy's record of the same tune has already sold hundreds of thousands.

Helen Humes singing as a single at Cafe Society in downtown L.A. Jim Wynn leads the band.

Perry Como hard at work at 20th-Fox in "Doll Face" musical. He resumes his Chesterfield program on NBC soon.



GORDON JENKINS accompanies the singing of Dick Haymes on NBC with the Jenkins orchestra and the Autolite Rhythm Swingtet. He's pictured at the keyboard with Marvin Bailey of the Swingtet. Jenkins just returned from N. Y. and is busy planning his fall programs.

Three Films for Andrews Sisters

After several years of dissatisfaction at other studios, the Andrews Sisters will now produce their own films with the guidance of their song publishing manager, Lou Levy.

The pix are to be released through United Artists, Levy said, using the girls' radio setting, the "Eight to a Bar Ranch," as a locale. First of the productions is being skedded for late fall here, shortly after they conclude an engagement at the N. Y. Paramount Theatre.

Phil Brito Aims Show From Here

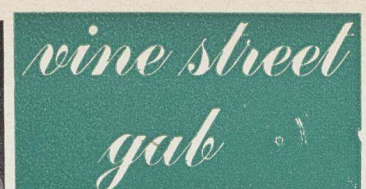
Phil Brito, former Al Donahue baritone who in recent years has been scoring as a singing single, is in L. A. broadcasting over KHJ-Mutual. It's his first coast assignment.

McGhee Jumps Jobs

Howard McGhee's jump crew moved from Central avenue to the Swing Club in Hollywood in August and is set indefinitely. The leader plays trumpet and was recently featured with Coleman Hawkins.

Herbeck Subs Martin

Ray Herbeck and his music from Mississippi was the substitute last month for Freddy Martin at the Cocoanut Grove of the Ambassador Hotel. Martin returns soon after a month's vacation.



WERNER JANSSEN is busy planning for his winter season of orchestra concerts, commissioning Leonard Bernstein to write a new score, engaging soloists Nathan Milstein, Leon Fleisher and the Oratorio Society and placing all the Beethoven symphonies on his concert lists. He will open the series in the Wilshire-Ebell Theatre Oct. 21.

Mickey Scrima drumming with Johnny White's intermission combo at the Palladium Monday nights. He's former Harry James thumper.

Chuck Travis Quintet drew another holdover ticket from Larry Finley at the Casino Gardens Ballroom where Harry James just opened as main attraction.

Charlie Previn left for New York to become conductor of the Radio City Music Hall orchestra.

Bronislaw Gimpel, concert pianist who was just released from army, trying to get passage to Poland to find his parents. They haven't been heard from in six years.

Local narcotic agents busier than they've ever been before. Night clubs in L.A. area are under close scrutiny but so far, no "keep off the grass" signs have been posted publicly.

Tom Rockwell back to N. Y. after checking condition of his orange crop at his ranch near Monrovia. He's head of GAC.

Chiqui Gastel, Capitol's Mexico City representative and brother of the personal manager Carlos Gastel, spent three weeks here on look-see jaunt before returning to the land of manana.

Meet the Jockey!

MAURICE HART spins the wax on New York's WNEW and emcees the "Music Hall" afternoon program, but when he's away from the studio he finds relaxation in photography, coin collecting, painting and carpentry. A former pianist and fiddler, he likes all types



of music and strives to present well-balanced programs. Married, and 38, Hart has a daughter. It was back in 1928 that he started in radio. Today he's stronger than ever!

266 G's in Union Till

Denying charges that royalties accruing to the American Federation of Musicians amounted to as much as \$5,000,000 since the record companies signed contracts with James C. Petrillo, the union's vice-president Charles L. Bagley told Los Angeles Rotarians last month that the union's income had been vastly "overestimated."

Bagley said total receipts from all waxworks now total \$266,000.

He also said that the disposal of this fortune awaited the next annual convention of the AFM. "The delegates to the convention will decide how and when the money will be spent," he said.

Capitol (and Decca) signed a royalty agreement with the AFM in November, 1943. Other major companies signed nearly a year later.

Regarding the salary paid Petrillo, Bagley said that "whatever money is in the union's treasury belongs to the musicians and it is up to them to say how it is spent."

CAPITOL'S NEW LATIN DISCOVERY

Carlos Molina

AND HIS ORCHESTRA

'KOKI-KOKA' 'NOCTURNAL'

VOCALS BY BOBBY RIVERA

Capitol RECORD CAP. 210

SKIP FARRELL AND THE DINNING SISTERS

'Homesick-That's all' 'Love Letters'

ORCHESTRA CONDUCTED BY JERRY VAUGHAN

Capitol RECORD CAP. 209

who's where

COUNT BASIE: Plantation Club.
RED NICHOLS: Morocco Club.
JAN SAVITT: Palladium.
EDDIE HEYWOOD: Billy Berg's.
LOUIS ARMSTRONG: Trianon.
EDDIE MILLER: Trianon Opening Sept. 11.

HARRY JAMES: Casino Gardens.
CHUCK TRAVIS: Casino Gardens.
ZUTTY SINGLETON: Swanee Inn.
JOE VENUTI: Palladium Mondays.
FLOYD RAY: Shepp's Playhouse.
AL DONAHUE: Aragon.
TED STRAETER: Biltmore Hotel.
FREDDY MARTIN: Ambassador Hotel.
CEELLE BURKE: Bal Tabarin.
MANNY STRAND: Earl Carroll's.
EMIL COLEMAN: Mocambo.
d'VARGA: Clover Club.

HARRY ROSENTHAL: The Players.
JACK DUNN: Zenda Ballroom.
ABBEY BROWNE: Charley Foy's.
LEW SALTER: Pirate's Den.
BILL EARLY: Hangover Club.

MIKE RILEY: Riley's Madhouse.
DICK WINSLOW: Bar of Music.
LEIGHTON NOBLE: Slapsie Maxie's.
VERNE GREENLAW: Happy Hacker's.
JUNIOR FRIML: Beverly Hills Tropics.
PETE PONTRELLI: Figueroa Ballroom.
HAPPY JOHNSON: San Pedro Club.
EDDIE NOEL: Palladium intermissions.
JOE TURNER: Joe Turner's Blue Room.

ERIC HENRY: The Haig.
GRADY KING: Hotel Hayward.
HOWARD MCGHEE: Swing Club.
RED MURPHY: Cobblestone Inn.
SPADE COOLEY: Riverside Rancho.
SLIM GAILLARD: Billy Berg's.
PHIL CAMPO: The Ringside.
ROY MILTON: Club Rendezvous.
DUSTY BROOKS: Cafe Zombie.
STAN MORGAN TRIO: Club New Yorker.
THREE SHARPS: Hotel Morris.
CHICK FLOYD: Town House.
CARMEN CAVALLARO: Ciro's.
KID ORY: Jade Palace.
FREDDIE FISHER: Radio Room.
VICTOR VINCENT: Hotel Roosevelt.
JOHNNY DUFFY: Judsons.



NAPPY LaMARE is leader of this New Orleans group which is featured in Vol. 1 of Capitol's "The History of Jazz" album series. Pictured are (front row) Matty Matlock, Irvin Verret and Wingy Manone. In rear are Ray Bauduc, LaMare, Budd Hatch, Eddie Miller and Stan Wrightsman. "High Society" and "Jazz Band Ball" were recorded by this combo last February in Hollywood.

Wesley Tuttle Makes Movie And Tours With Tex Ritter

By LEE GILLETTE

Upon his return from a Southwestern theatre and dance tour, Wesley Tuttle and his Texas Stars joined Jimmy Wakely on the Monogram set of "Rainbow Valley." Scheduled for an early release, the pic features Tuttle, not only with his new band, but as a supporting actor. The Texas Stars' first Capitol record hits the counters September 1, and couples Paul Howard's (WSM, Nashville) "With Tears in My Eyes" with Tuttle's own "Too Little Too Late."

Tex Ritter embarked on another P.A. tour last month, and has already covered the South like the dew, having played Nashville, Chattanooga, St. Petersburg, Atlanta, Savannah, Norfolk, to mention a few. He continues for another eight weeks in the East. Charlie and Margie Linville, ace hillbilly fiddlers, joined Ritter for the trip, along with Wesley Tuttle's Texas Stars, and "Lassie," dog star of the cinema.

Grady Warren replaced Billy Foy this week with Uncle Henry's Original Kentucky Mountaineers on WJJD's Break-

fast Frolic in Chicago, and Uncle Ervin Victor returned as announcer on the show after an absence of three years. Randy Blake still doing the Suppertime Frolic, which features the top recorded folk music of the nation.

Jack "Oklahoma Hills" Guthrie tied Gene Autry for first place in a recent nation-wide juke-box popularity poll. Guthrie's second Capitol release is slated for late this fall.

Jack Kenny, co-writer of "I'm A Brandin' My Darlin' With My Heart," returns to the west coast this month from a N. Y. vacation.

PRC building Eddie Dean into a top bracket pic star. As we all know, the Dean boy has plenty on the ball in looks and voice. His last stint on the airlines with Spade Cooley's coast network show brought Eddie a host of new fans.

Dave Ming's 97th Street Corral is now attracting big crowds seven nights a week, which should prove that western-cowboy music is still on the upswing. Texas Jim Lewis is holding forth on Wednesdays, Fridays, Saturdays and Sundays.

WESLEY TUTTLE
AND HIS TEXAS STARS

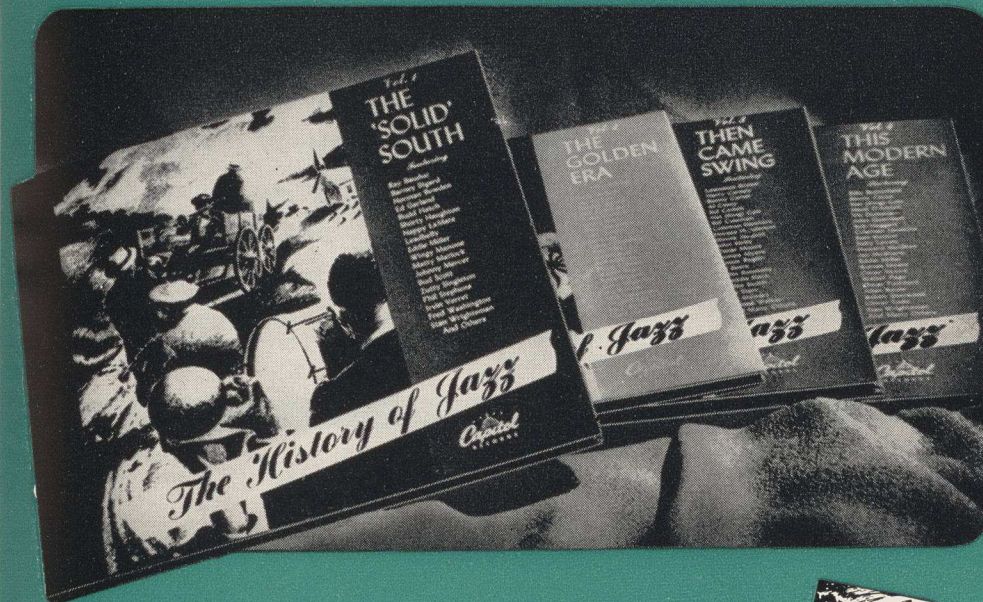
'With Tears in My Eyes'
'Too Little Too Late'

VOCALS BY WESLEY TUTTLE

Capitol RECORD 216

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Leadbelly
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Wingy Manone
Matty Matlock
Bud Scott
Zutty Singleton
Fred Washington
Stan Wrightsman

and many others.

Volumes 2, 3, 4 to be released soon.

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plus taxes

She's G.I. Joe's Jo



THE LIGHT is on, the studio is quiet, as Jo Stafford chants "That's For Me" into a Capitol mike on a New York recording session. La Belle Jo has become the favorite singer of G. I. guys in recent months as a result of her

many discings and her Sunday broadcasts via NBC on the Ford stanza. Three short years ago, however, she was an obscure member of the Pied Pipers vocal combo featured with Tommy Dorsey's orchestra. Time changes everything!